



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

or an opera. The subject he chose was the rescue of Andromeda by Perseus, and the title he gave the play was "Andromède." It was to be ready for the carnival of 1648. But the recovery of the young king from the small-pox, in the last months of 1647, was followed by an attack of piety at the court, and before this malady died away the Fronde came to put a stop to all public diversions. Not until August, 1649, did the theaters come to life again, to find Corneille forehanded with a petition for the copyright of his opera, which was granted in October of the same year. Reliable testimony shows that it was finally given in January, 1650, and our poet was at length rewarded for his patience. (*Z. c.*, v, pp. 245, ff.).

But he had not been idle in the meantime. Both Pellisson and Fontenelle place "Don Sanche d'Aragon" before "Andromède" in their list of Corneille's works, and Pellisson, who wrote but three years later, could not have been mistaken, though Fontenelle may have been. Marty-Laveaux, who accepts their statements in the question of "Rodogune" vs. "Théodore," respects in this instance the order which Corneille always observed in the successive editions of his plays. The privilege to publish "Don Sanche" was granted at the same time with the privilege for "Andromède," on April 11th, 1650, and the former was immediately printed (May 14th, 1650), the latter, however, not until August, 1651. But "Don Sanche" was not a success though it was well received at first. This fact undoubtedly hastened its publication. If, as Pellisson and Fontenelle affirm, it comes before "Andromède" in the order of production, it must have been brought out not later than the first days of January, 1650. Yet it is hardly possible that even so popular a dramatist would be allowed to monopolize two theaters in the same month, and it seems much more plausible to consider "Don Sanche" as given to the public by November of the preceding year, which indeed would be entirely admissible, for the protracted troubles of the Fronde must have given its author ample leisure to not only perfect "Andromède," but also to prepare another play against the re-establishment of peace and the revival of theater-going.

The remaining drama of this second period of Corneille's activity, about which there is chronological uncertainty, is "Nicomède." Though—according to the author, who was remarkable for his capability of telling the truth about himself—it met with considerable success, it is not mentioned by the writers of the day whose records are open to us. The only guide to its approximate date is afforded by the privilege to print granted on March 12th, 1651, from which we may conjecture that it was first given in January or February of that year, inasmuch as the weeks following the New Year's festivities and preceding Lent were the most favorable for the run of plays. We also know that "Andromède" was ordered for Carnival time, and "Pertharite," which followed "Nicomède" a year later, was brought out at the same season of merry-making. Corneille was now the author most in renown and accordingly could choose his own time for the performance of his plays.

To sum up what we have gleaned from the various documents published by Marty-Laveaux and the hints of Tallemant, we are inclined to submit as approximate dates for this section of Corneille's plays, in their order: "Horace," February, 1640; "Cinna," December, 1640—February, 1641; "Polyeucte," January—February, 1643; "Pompée," October, 1643—January, 1644; "le Menteur," January—February, 1644; "la Suite du Menteur," December, 1644—February, 1645; "Rodogune," November—December, 1645; "Théodore," January—February, 1646; "Héraclius," December, 1646—January, 1647; "Don Sanche," November—December, 1649; "Andromède," January, 1650; "Nicomède," January—February, 1651.

F. M. WARREN.

*Adelbert College.*

#### DEEDS, NOT YEARS.

BARTLETT, in his 'Familiar Quotations,' ninth edition, p. 443, has collected several literary variations on the above theme. I quote:

"A life spent worthily should be measured by a nobler line,—by deeds, not years,"  
[SHERIDAN]: 'Pizarro,' Act iv, Sc. 1.

"He who grown aged in this world of woe,  
In deeds, not years, piercing the depths of life,  
So that no wonder waits him."

BYRON: 'Childe, Harold,' canto iii, stanza 5.

"We live in deeds, not years; in thoughts,  
not breaths." BAILEY: 'Festus. A Country  
Town.'

"Who well lives, long lives; for this age of ours  
Should not be numbered by years, daies, and hours."

DU BARTAS: "Days and Weekes." Fourth Day. Book II.

With the foregoing, however, should be  
ranked Ben Jonson, who, twice at least, has  
given utterance to the same thought, once  
sententiously and once amply. The shorter  
and earlier is in 'Catiline' (1611), Act 3,  
Scene 1:

The vicious count their years, virtuous their acts.

The longer and later is in the 'Ode on the  
Death of Sir H. Morison,' (1629.) Here the  
sentiment is finely expanded:

For what is life, if measured by the space,  
Not by the act?  
Or masked man, if valued by his face,  
Above his fact?  
Here's one outlived his peers,  
And told forth fourscore years:  
He vexed time, and busied the whole state;  
Troubled both foes and friends;  
But ever to no ends:  
What did this stirrer but die late?  
How well at twenty he had fallen or stood!  
For three of his fourscore he did no good.

Go now, and tell our days summed up with fears,  
And make them years;  
Produce thy mass of miseries on the stage,  
To swell thine age:  
Repeat of things a throng,  
To shew thou hast been long,  
Not lived; for life doth her great actions spell  
By what was done and wrought  
In season, and so brought  
To light; her measures are, how well  
Each syllable answered, and was formed how fair;  
These make the lines of life, and that's her air!

It is not growing like a tree  
In bulk, doth make man better be;  
Or standing long an oak, three hundred year,  
To fall a log at last, dry, bald, and sear:  
A lily of a day  
Is fairer far in May,  
Although it fall and die that night;  
It was the plant and flower of light.  
In small proportions we just beauties see;  
And in short measures life may perfect be.

Jonson may perhaps have owed the sug-  
gestion to Du Bartas; but he is more likely to  
have found it somewhere in the ancients.

ALBERT S. COOK.

Yale University.

## OLD GERMANIC LIFE IN THE AN- GLO-SAXON

'WANDERER' AND 'SEAFARER.'\*

EACH of these two poems, which have been  
ascribed to Cynewulf, is interesting from the  
point of view with which this article is con-  
cerned, and, as they both give us pictures of  
a wandering life and show a certain similarity  
of scene and plan, it will be altogether fitting  
to consider them together. The 'Wanderer,'  
with the exception of a half-dozen verses at  
the beginning and as many at the close, is  
heathen to the core and shows almost no trace  
of Christian influence, and the same may be  
said of the first half of the 'Seafarer.' The  
second half of the latter poem is, as has been  
long recognized, a later addition which is im-  
bued with the Christian spirit.

In the 'Wanderer' the Norn, Wyrð, appears  
as a vigorous personality. She is spoken of  
as the far-famed Wyrð, *wyrð seo mære* (W. 100),  
who snatched the earls away from the joys of  
this life. The wearied mind of man cannot  
withstand her (W. 15), and it is her decrees  
that change all the world beneath the heavens  
(W. 107). Even in that portion of the 'Sea-  
farer' which is thoroughly Christian, God  
seems to be identified with Wyrð (S. 115 f.)

*Wyrð biþ swiðre,  
meotud meaktigra þonne ænges monnnes  
gehygd.*

The words (S. 78 ff.)

*his lof sippan lifge mid englum  
awa to ealdre, ecan lifes blæd,  
dream mid dugepum!*

seem to me to have at their root the old  
heathen conception of Walhalla, where the  
brave man should after death enjoy, together  
with troops of congenial companions, pleas-  
ures similar to, but infinitely greater than  
those afforded by the mead-hall on earth.

\*The text followed is that of Grein-Wülker.